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We deeply regret to hear, as we go to press, of the death of Dr. E. H. Turpin, so widely known as the Warden of Trinity College, and as the Hon. Secretary of the Royal College of Organists. Dr. Turpin was greatly esteemed by every one who had the pleasure of his acquaintance. A more genial and kind-hearted man could not be found. His death will be mourned by a large circle of friends.

♦♦♦♦

In our July issue we gave some detailed particulars of Mr. Arthur W. Payne's work in connection with the Pier Concerts at Llandudno. At the final concert of the season just ended, Mr. Payne made a speech to the large audience. He said a few years ago it was considered quite ridiculous to arrange a programme of high-class music. He remembered perfectly well his predecessor arranging for a performance of Beethoven's C Minor Symphony, and the next morning he received quite a hundred letters protesting against the performance of that great work. The visitors then preferred light and catchy music, but now, happily, that was all changed. For some years past he had been giving good music in homœopathic doses, and he was now happy to say that nearly all the requests were for the best music. It was in reality the visitors to the concerts who had to a large extent made the programmes. He had merely drafted them according to the letters of request that he had received. Nineteen classical concerts had been given on consecutive Thursdays, and on nearly every occasion the pavilion was crowded, and very often to excess. Mr. Payne at Llandudno, Mr. Dan Godfrey at Bournemouth, and others are doing much at the seaside resorts to

raise musical taste. Would that conductors at many other places would follow this excellent example.

♦♦♦♦

But Mr. Payne's speech was very humorous. He said he had received many letters containing curious requests, and he read two of them. One ran thus:—

"Dear Sir,—Would you kindly ask the lady vocalist to wear her pink dress this evening, and oblige,
"A Lover of the Beautiful."

♦♦♦♦

The second letter was more critical. Here it is:—

"Deer surr, yours is a real fine band, and you are a very hard-working man yourself. I have been watching you all from the gallery for nearly a week, and I have come to the conclusion that they takes advantage of you, for when you looks to your left, them fiddlers on your right sometimes leaves off altogether, or they play so soft that I can't hear them, and when you looks to the right them players on the left does the same thing, and as for them three trambones players, they never play at all unless you looks them square in the face. And the man who plays the big drum sometimes sits down for ten minutes, and don't do a stroke of work until you gets excited—then they all flares up, and the band sounds fine. I thought it best to tell you this, in case you may not have noticed it.—Yours truly,
A Lover of Fair Play."

"P.S.—If I was you, I would not play them fiddle solos until you have had more practice. You plays so slow that I nearly gets to sleep, and I never drinks much on my holidays."

It reads rather as if someone was having a joke with the conductor. But, of course, it greatly amused the audience.

♦♦♦♦

One often wonders why voices in Yorkshire and Lancashire are so much better than those

in the South of England. Dr. McNaught declares the reason to be the vowel usage, and not the air of the hills, as is generally thought. He says the broad and deep vowel sound of the country lad saying "Come up!" to his horse makes for better tone than the mincing accent of a townsman.

♦♦♦♦

A conductor at the recent Blackpool Competitive Festival gave what is probably a very true reason why musical knowledge and activity have made such wonderful progress in the North of England in the last few years,

"Theyv gav up liquor and ta'en to music," was his explanation.

♦♦♦♦

We are glad to hear that the "Concerts for the People" at Bloomsbury, under Mr. Frederick A. Atkins' direction, were resumed on October 6, when the spacious building was crowded to the doors, many being unable to get in. Similar concerts have been started at the West London Central Church in Westbourne Grove, conducted by Mr. Arthur Berridge. This movement promises to grow, and will do much to brighten the lives of many a hard worker during the winter.

Passing Notes.

SIR EDWARD ELGAR says he does not "think much" of musical critics. He told the Leeds professional musicians recently that he had not read any criticisms since 1900. The statement gives me sincere pleasure. I am like that myself. You see, I have known the critics too intimately! There are writers who subscribe to press-cutting agencies and pay two guineas for a hundred "notices" of their books—notice written by Smith, Jones and Robinson. I have written more than a dozen books, and I have never been in the least anxious about seeing a press notice, of any one of them. Certainly I would never dream of paying for a press notice. The chances are that I know much more about the subject of my book than my "critics" know. If the critic convicts me of error in a question of fact, then he does me a service, and I listen to him gladly. But when he expresses an opinion of my book (and that is all he usually does), I say: "Who, then, are you? Why should I give any more heed to your opinion because you have contrived to get it printed than I should if I met you in the street and you expressed yourself to the same effect?"

Yes, I agree with Elgar. It seems to me like a piece of presumption that, say, a man who neither plays nor composes, should set up to criticise Paderewski and Parry, Mackenzie and MacCunn, Brahms and Grieg, Strauss and Wagner in the columns of a leading daily paper. I confess that, even with my musical training, I should have some timidity about it. I have a friend, the musical critic of a great provincial daily. He is a pressman by profession (the sub-editor of his paper), and is only allowed to play the part of musical critic because he is "interested" in the art. He couldn't play a Beethoven sonata to save his life. Yet he writes the "criticisms" of the great virtuosi's recitals; "does" the notices of the opera; and, during the season, fills a column every week about the orchestral concerts. Once he asked me to act as his deputy at a D'Albert recital. He looked at me as if I were a lunatic when I said, "No, thank you! I am not competent to criticise the playing of a genius like D'Albert."

Anyone who is intimately acquainted with musical history must entirely agree with Sir Edward Elgar about the futility (I had almost said the imbecility) of contemporary musical criticism. What did the musical critics of his day say of Beethoven? They said he was a madman! What did the critics say of Wagner? Wagner, chiefly because of the blind, unreasoning antagonism of the musical critics, had to go wandering about through Europe for many years, eking out a miserable existence by all sorts of hack work. The musical critics would not listen to "Tannhäuser" or "Lohengrin," to "Tristan" or "Parsifal"—works which we now regard as among the most notable contributions to the music of the nineteenth century. Nay (and oh! the irony of it), it was not until Ludwig, the "mad King" of Bavaria, discovered their worth that the critics began to tolerate the master's great music-dramas! The musical critics spurned Schubert; they were impatient of Schumann; they could not abide even Gounod's "Faust." Faugh! Why enlarge on the theme? Musical critics are usually amateurs and incompetent as judges of great works, of great performances. But I do not say that professionals would make ideal critics. The recorded opinions of the great composers on each other's works completely refute that notion. The best way would seem to be to go on, like Wagner, convinced of the intrinsic merit of one's work, assured that criticism, whether good or bad, will not affect the ultimate result. The public and posterity (in the case of creative work) are the true judges, after all.

The subject might be continued indefinitely. I have been writing lately (a book commission) about "Cavalleria Rusticana." Astonishing to me, in looking up the facts, was it to recall that so much jealousy had been displayed on the Continent against Signor Mascagni. Then, one day I came across what Verdi had said about his young *confrere*. Verdi spoke in generous terms of Mascagni's "enormous talent"; and, moreover, thoroughly believed (disagreeing with most of the critics) in the wisdom of short operas like the "Cavalleria." Here is what he said:



We older musicians have been obliged to write interminable grand operas, spread over four hours and a half, to introduce choruses which have nothing to do with the story, to elaborate simple situations, and to write lengthy arias with all sorts of accessories, instead of keeping to brisk dramatic action. And now we see spring up a young composer with immense talent and great facility of invention, to give us a serious opera in one act without all the tra-la-la, and in which the action never halts. I regard it as a happy innovation, and am not surprised that our public have accepted it with enthusiasm.

Thus Giuseppe Verdi, the latest and greatest of the older school of operatic composers. What musical critic, writing in "the papers," had either his generosity or his keen-sightedness?

Did any one compose the music of our National Anthem? Or did it simply "grow," like Topsy? A distinguished French officer has been looking into

the subject (alas! how often it has been "investigated" to little effect), and has come to the conclusion that Henry Carey, author of "Sally in our Alley," is entitled to the honour of the composition. There are (or used to be) staunch members of the Merchant Taylors' Company who steadfastly maintain that the anthem was composed by Dr. John Bull, and was sung for the first time under his direction in their stately hall during the magnificent festivities the Company gave to James I. and his son Henry shortly after the discovery of the Gunpowder Plot. Musicians, however, question Dr. Bull's right to this distinction; and, on the whole, I am afraid we must continue to sing "God Save the King" as we sing the "Old Hundredth," without knowing who really wrote the air.

J. CUTHBERT HADDEN.

Musical Notes and Queries.

BY ORLANDO A. MANSFIELD, MUS.DOC., TRINITY UNIVERSITY, TORONTO; F.R.C.O.;
L.MUS.L.C.M.; L.MUS.T.C.L.

(Author of "The Student's Harmony," "The Organ Parts of Mendelssohn's Oratorios," etc., etc.)

ALTHOUGH poetry has manifested but little, if any, partiality for the month of November, music has shown her preference for this month in quite an unmistakable manner, the birthday list for November containing quite a number of distinguished musicians. Amongst these are three Continental pianists of premier rank, viz., Rubinstein, Tausig, and Paderewski; while, amongst the names of other Continental musicians born in November, we find those of the pianoforte teachers and editors Plaidy and Dannreuther; Spindler, the composer of much excellent light pianoforte music; Leopold Mozart, the father of the great composer; the operatic composers Spontini, Bellini, and Donizetti; the Anglicised German musician, Sir Julius Benedict; the Frenchman, Lefébure-Wély, and the German, Gustav Merkel, organists and organ composers differing as widely in style as in nationality; and, lastly, Hummel, the contemporary of Beethoven, and, perhaps, the greatest representative of the lesser lights of the German classical school. The English list includes the composers Sir Henry Bishop, Dr. J. W. Callcott, W. Horsley, Goring Thomas, and Miss Rosalind Ellicott; the church musicians Thomas Attwood, Ivor Atkins, and Myles Birket Foster; the Rev. J. Curwen, founder of the Tonic Sol-Fa system; Mr. Venables, the popular lecturer and conductor; Joseph Bennett, the celebrated musical critic; the pianists Brinley Richards and Henry Bird; and the vocalists Fanny Moody and, although of Canadian birth, Madame Albani.

The mention of Canada reminds me that, not content with an Anglican editor for their new hymnal, and Anglican organists for their principal mission halls, my Methodist friends have now commenced to exhibit their absurd partiality for Anglican musicians in general in our Colonies,

more especially in the Dominion above alluded to. Only quite recently two of the most important Methodist appointments in Canada have been bestowed upon Anglican organists, in spite of applications from Methodist and other Free Church musicians of excellent repute. This, with the news of the appointment of an Anglican editor for the new Presbyterian Hymnal, must be reassuring reading for any Church Defence society. A clerical friend suggests that, by way of protest, all Non-conformist organists should become communicant members of the Established Church. The idea is worthy of serious consideration. By its adoption it would be no longer possible for church officers and music committees to insult, by their Anglican preferences, competent Free Church musicians, since the latter would have become an extinct species, or, at least, *rara avis in terris*, as old Ovid once expressed it.

It is, however, much to be regretted that this misdirected stream of partiality for other men and methods could not be diverted into some much more useful and needed channel. In the matter of reverence the Free Churches have almost everything to learn; and, in the matter of irreverence, an enormous amount to forget. A few weeks ago I attended a short organ recital given after evening-song in a celebrated Yorkshire parish church. Those members of the large congregation who left at the conclusion of the service did so without a word. Similarly, at the close of the recital, the audience rose and left the building with quietness and decorum. Whereas, in many of our Free Churches, immediately after the conclusion of Divine service, the building is converted into a huge reception-room, the buzz of conversation distracting attention from, and destroying all the effect of the service and the concluding voluntary, no matter how

carefully selected or ably played. Free Churchmen have yet to learn that the reverential side of church life stands in quite as much, if not in more need of cultivation than does the social.

Very interesting are the conflicting opinions of the musical critics upon the music of the deceased Scandinavian musician, Edvard Grieg. Strange to say, the sanest criticism is, in one respect at least, that of the *Sunday Times*. Says the writer: "The purely individual quality of his music has been largely mistaken for a native vein. His compatriots imitate and copy him in the belief that they are using Norwegian rhythms and discords." This is a timely word, apart from the fact that the writer has forgotten that there is no "corner" in discords, and that it is only their sequence and progression that show originality. But so much attention is being given just now to so-called folk-song that we are in danger of mistaking archaisms for originality. The highest branches of composition have no place for mere localisms, nor can we be permitted to tread the secret places of absolute music while wearing the sandals of school or nationality. Folk-song may act as an inspiring force—it may even

form the basis of a composition. But the superstructure is the work of the composer, and must stand or fall according to his skill and originality.

For the satisfaction of my younger readers, for whose benefit, and at whose repeated request, I am continuing throughout this year my notes upon the birthdays of celebrated musicians, I would like to say that if at any time my paragraphs become pessimistic, or appear to be more mystical than musical, the fact must be attributed, not to old age nor to senile decay, but to the fact that the writer was born in the month of November. If, however, November be allowed to be the month of what Thomas Carlyle would call "natural dimness," it should also be remembered that the Zodiac sign for the month is that of Sagittarius, the archer. So that if at times I exhibit an affection for sharp shooting, my friends of all ages will know the reason, but will kindly credit me with being too good and true an archer to shoot with the poisoned arrows of prejudice or passion. The ideal motto for a musical critic should be—

This above all, to thine own self be true,
And it must follow as the night the day,
Thou canst not then be false to any man.

Pen Points.

It is a good many years now since I first heard of Mr. Napoleon Bird, the champion ivory-smasher of the world. Mr. Bird is described as "of Stockport," and, like a true Napoleon, he holds the "long-distance non-stop" piano-playing record. Now, as I learn from one of our contemporaries, Mr. Bird has accepted a challenge to "play" Mr. David Monk, of Bolton.

The conditions are that both shall start playing together, the winner to be the one who plays without cessation the greater number of hours. The stakes are £100 a side, and the two must play entirely from memory. Time is an illusion, say the metaphysicians; but the compulsory listeners to the exploits of Messrs. Bird and Monk (if such there be) will have no misgivings upon the point. To them, as to sufferers from toothache, the minutes will become hours, the hours millennia.

Do you think you could dream an article or a composition which the editor of THE MUSICAL JOURNAL would care to print? The author of a recent book on dreams seems to suggest as much. But I am not sure, even with certain notable literary examples in my mind. Bunyan's "Pilgrim's Progress" was, of course, suggested by a dream. Coleridge declared that he saw his "Kubla Khan," that most wonderful of all poems, in a vision of the night.

We have all heard the story of Tartini's "Devil's Sonata," so-called. Tartini dreamt one night that the devil challenged him to play the fiddle, and led off with an extraordinarily brilliant composition,

which Tartini endeavoured to recall as soon as he awoke. Unfortunately, the fiend's proprietary rights are intact, for the plagiarist could recall only a fragment of what he heard.

Yet this fragment, with his own waking developments added, is about the best thing Tartini did. For my own part, I have no difficulty in believing that Tartini actually heard this music in his sleep. The devil had nothing to do with it. It was Tartini's own brain, inspired for the occasion, that produced the music. Many people, I believe, dream what might be printed, either in literature or music. But few can recall in the morning just *what* they have dreamt. That is the difficulty.

Tom Campbell, the poet of "The Pleasures of Hope," declared, according to a familiar story, that he dreamt a much-quoted line in his "Lochiel's Warning." He had gone early to bed (it was at Minto House), and was reflecting on the Wizard's warning when he fell asleep. During the night he suddenly awoke repeating, "Coming events cast their shadows before." It was the very image for which he had been waiting a week. He pealed the bell furiously; got a light, and wrote down the line in case he should forget it by morning. One might surely as readily "dream" a hymn tune. Have any of our readers ever done it?

A London daily wants to know what has become of the itinerant German bands which were at one time so familiar a feature of Metropolitan street life. The question has occurred to myself. These

wandering minstrels appear to have blown themselves into space, or—back to the Fatherland. There used to be an idea that they had planted themselves on London to escape military service at home. Be that as it may, the race appears to have died out—starved out, we may hope.

"Some who noted the departure of Mr. A. J. Balfour from East Lothian for Leeds the other day may have been looking for a speech delivered in the capital of the West Riding." So says a Glasgow paper. As a matter of fact, Mr. Balfour was better engaged in Leeds than in political oratory: he was attending the Musical Festival. To a friend he once described himself as "a musical politician, or a political musician—whichever you think the more respectable." When in office in Downing Street his companions were a grand piano and a couple of volumes of Schumann.

In America, where Mr. de Pachmann has lately been adding to his laurels, an amusing story has been going the rounds about the Polish pianist. A Russian Grand Duke, pretentious but untalented as a composer, was in the habit of inflicting his musical efforts upon Pachmann, and often implored him to introduce some of them to the public. On one occasion Duke and pianist chanced to meet on the promenade. "Good morning, colleague!" said the Duke, patronisingly. To which the pianist promptly retorted: "Since when have I become a Grand Duke?"

More choir strikes! This time the disaffection is at St. Saviour's Church, Saltley. Alterations made in the service by the Hon. and Rev. J. G. Adderley are resented by a section of his flock, and his advocacy of socialistic doctrines is also a sore point. In a letter to the vicar the choir declare that self-respect forbids their submission to his autocratic methods. It strikes me that clergymen want to be trained in tact as much as in theology. A tactful cleric would never permit a choir strike.

I have been very much interested in reading through Mr. R. R. Terry's recent book on "Catholic Church Music" (Greening). Mr. Terry is one of the professional musical leaders of the Roman Catholic Church in England, and he can *write*. His book, although addressed to Catholics, may be read with profit by all interested in Church music. There is some good practical instruction in the details of the choirmaster's work, in the training of boys, the handling of a choir, the choice of music, and so on.

The historical part of the book is specially well done, and shows a critical insight as praiseworthy as it is rare. But, broad-minded as I am, I cannot share in Mr. Terry's pathetic loyalty to the Pope in the matter of Church music. Four years ago, as everybody knows, Pius X. issued certain instructions regarding the church service which caused great fluttering in Catholic musical circles. Now

Mr. Terry says: "The day for individual comment and for individual expression of opinion has happily gone for ever." Why gone, and why "happily" gone? Mr. Terry is an expert musician, and knows much more about Church music than the Pope. Why should he not think and act for himself in the matter of Church music?

MAJOR FORTH.

Correspondence.

SUGGESTED LITURGY FOR FREE CHURCHES.

To the Editor of THE MUSICAL JOURNAL.

SIR,—As one who believes that Free Churches should introduce a liturgy into their worship (not to the exclusion of extemporaneous prayer), at least once on the Sunday, I welcome the form of service suggested by Mr. Griffiths in your September number.

The provision for the restoration of the two separate lessons from Holy Scripture is commendable, as in many places only one reading is being given—for what reason I know not. The higher criticism of the Old Testament is a good reason for more persistent reading of all suitable portions of it in our public services, perhaps with comment upon the modern light in which it should be understood.

In large places of worship where the chief minister must essentially be a preacher, there is scope for an assistant who should, if possible, be a musical man, in sympathy with the work of the organist and choir, but safeguarding at the same time the due participation of the whole congregation. If his special duty be to guide the devotional parts of the service, he may, by devoting time to the subject, acquaint himself with the modes of worship of other churches, and, in an eclectic spirit, introduce features which diversify the ordinary routine while making the service a beautiful and consistent whole.

When the Congregational Union publish a revised edition of their hymnal (issued in the year 1888), perhaps they will see their way to preface it with two or three alternative orders of service, somewhat as Mr. Griffiths suggests, or upon the plan of Dr. John Hunter's "Devotional Services for Public Worship," bringing into prominence the chanting of the Beatitudes and the recital of our Lord's commandments, with suitable responses. I trust it is proposed to introduce the intoning of those parts repeated by the congregation: the curious growl which seems to arise from the floor of the pews when the Lord's Prayer is said, surely should be avoided.

The increasing love of order and definite programme in most public meetings points in the direction described, and the attendance of many Non-conformists at the Sunday evening services of the Established Church indicates the disappearance of the old objections to a liturgy as such. Canon Beeching proposes a revision of the Prayer-Book, and the Free Churches should be up and doing.—

I remain, yours faithfully,

W. J. BISHOP.

Highbury, October, 1907.

Master Musicians.

MR. ARTHUR FAGGE.

LEADING out of a main road not very far from the Crystal Palace is a narrow avenue of trees planted between two houses. The pathway reminds one of a country lane, so shaded and shut-in is it. At the end of it is a snug house, almost surrounded with trees, with a well-kept lawn in front of the reception rooms. I was ushered into the music-room, and here I found Mr. Arthur Fagge, one of the most recently "discovered" of the London choral conductors. With the window opening on to the lawn, and to the accompaniment of birds' singing, Mr. Fagge gave me particulars of his career and his work generally.

Arthur Fagge was born in 1864, and comes of an old Margate family. His parents were not musical, but he had two uncles holding organ appointments, one at St. John's and the other at Holy Trinity Church, Margate. The boy did not reside long at the seaside, as his father, for business reasons, moved to London in 1869. There he was sent to St. Mark's College, Chelsea, and when only seven years of age he was put in the College chapel choir, where daily practices were held under the Rev. T. Helmore, of "Plain song" fame. The boy worked hard while at St. Mark's (amongst his rivals in music, by the way, being Mr. Courtice Pounds), and when he left in 1877 he was in the proud position of being third out of the thousand scholars. From school young Fagge was sent to the city, and entered a surveyor's office, where he remained for three years, but he never took very kindly to the work. During his city life he was

appointed organist of the church connected with the House of Charity, Soho, where daily services were held. His duties at the church clashed with his engagements as a surveyor, and after some deliberation he decided to "retire from business," and give more attention to music. This caused the mother some heart-

ache, as being of the old-fashioned sort, she was under the impression that most—if not all—musicians were of a very shady character. Her scruples were, however, overcome, and the youth spent six to eight hours daily at the organ and piano, working earnestly to become an accomplished player, and was sedulously assisted by Mr. Robert Tayler, a musician of high attainments.

This hard and diligent work soon brought its reward, for Mr. Fagge was appointed deputy to Mr. Caldicott, the musical director at the Albert Palace, Battersea Park, where there was a fine organ. The Palace was never a very flourishing enterprise, in spite of many attempts to make it attractive

to the public, and in three years it was closed.

His experience at the Albert Palace, however, was the means of getting Mr. Fagge further work. On more than one occasion when Sims Reeves was singing at Battersea, Mr. Fagge played his accompaniments, and so pleased was the great tenor that it resulted in him engaging Mr. Fagge to tour with him as his permanent accompanist. For seven years the engagement continued. While on tour singer and accompanist practically lived together, so Mr. Fagge knows more about the private life of the great vocalist than probably



MR. ARTHUR FAGGE.

There were Shepherds.

A CHRISTMAS ANTHEM.

LUKE II. verses 8, 9, 10, 11, 13 & 14.

London: "Musical Journal" Office, 22, Paternoster Row, E.C. Price 2d

E. MINSHALL.

Tranquillo. ♩ = 76.

ORGAN. *p*



♩ = 84. *mp*

There were shep-herds a-



- bi-ding in the fields keep-ing watch o-ver their flocks by night.



And lo, and

Voix Celeste.

$\text{♩} = 96$

mf

mf

mf

lo the angel of the Lord came up on them and the glo-ry of the

Lord, and the glo-ry of the Lord, and the glo-ry of the

There were Shepherds.

Lord Shone round a.bout, round a.bout..... them,.... and they were

Agitato.

Agitato.

sore a - fraid, and the an - gel said un - to them:

rall.

rall.

SOPRANO SOLO. (or may be sung by all the Sopranos.)

$\text{♩} = 60.$

Fear not, fear not for be - hold I bring you glad ti - dings, glad

$\text{♩} = 60.$

⁴⁾ Trebles may sing *B* if preferred.

There were Shepherds.

ti.dings of great... joy,..... good ti.dings of great... joy..... which

The first system of the hymn features a vocal melody in the treble clef and piano accompaniment in the grand staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "ti.dings of great... joy,..... good ti.dings of great... joy..... which".

shall be, which shall be to all, to all peo - - ple;

The second system continues the melody and accompaniment. The lyrics are: "shall be, which shall be to all, to all peo - - ple;".

for un - to you is born this day, this day in the ci - ty of

The third system continues the melody and accompaniment. The lyrics are: "for un - to you is born this day, this day in the ci - ty of".

Da - vid, a Sa - viour, a Sa - viour which is Christ,..... is

The fourth system continues the melody and accompaniment. The lyrics are: "Da - vid, a Sa - viour, a Sa - viour which is Christ,..... is".

rall. Christ..... the Lord.

The fifth system concludes the hymn. It begins with a *rall.* (rallentando) marking. The lyrics are: "Christ..... the Lord." The system ends with a double bar line and a 4/4 time signature.

$\text{♩} = 104.$ *Agitato.* *cresc.*

And sud.den - ly there was with the an - gel a.....

$\text{♩} = 104.$ *Agitato.* *cresc.*

cresc.

mul.ti.tude of the heav'n - ly host prais - ing God, prais - ing

cresc.

rall. $\text{♩} = 104.$ *Con spirito.*

God and say - ing: Glo - ry to God,

rall. $\text{♩} = 104.$ *Con spirito.* *ff*

There were Shepherds

Glo - ry to God, Glo - ry, glo - ry to God in the high. est.

Glo - ry to God, glo - ry to God, glo - ry to God in the

high - est, and peace on earth good will t'wards men, and

mp a little slower.

mp a little slower.

⁴³ Trebles may sing E if preferred.

There were Shepherds.

peace on earth good will twards men, peace on earth, good

will towards men *pp* Peace, peace, peace, peace good will twards *cresc. rall.*

men, *Tempo I.* glo - ry to God, glo - ry to God,

Tempo I.

There were Shepherds.

glo - ry, glo - ry to God in the high - est, glo - ry to God,

cresc.

glo - ry to God, glo - ry to God in the high - est,

cresc.

rall.
ff

Glo - ry to God in the high - est.....

ff *rall.*

There were Shepherds.

any other man, except his son, Mr. Herbert Reeves, happily still with us. Asking him if there was any foundation for the stories that used to be told of Sims Reeves' drinking habits, he replied that all such reports were "wicked and cruel lies; a more abstemious man I never knew." His daily beverage was a pint of stout (draught for preference). He would frequently order a bottle of champagne "for the good of the house," as he used to say; but the waiters always drank it. Again, when Sims Reeves did not keep his engagement, it was said he was lazy. The fact was, Mr. Fagge says, he always maintained that he ought to give audiences nothing but his very best, and if he felt below par, he preferred to lose his fee, for he considered it was not fair to the people to give an indifferent performance. The very fact that on his final tour he appeared seventy-three times out of seventy-five engagements, proves beyond all doubt that there was no truth in the drinking stories, nor yet in his carelessness in keeping his appointments.

Poor Reeves! He, perhaps, hardly knew the value of money, and had not sufficient knowledge of the world to enable him to make wise investments. He was too generous. Mr. Fagge says that if a railway guard touched his hat to him, and enquired could he do anything for him, Reeves would say, "Give that man half a sovereign!" No wonder he got plenty of attention from railway porters and others whenever he travelled. The popularity of the great singer was marvellous. Mr. Fagge tells me people used to congregate at small country stations to see him when it was known he was passing through. On one occasion the streets in Bristol were lined with people to see him go to the hall where he was singing. Ladies were frequently in tears surrounding him after singing, "Then You'll Remember Me." Truly, Mr. Fagge might write a book of interesting experiences.

In recent years it is as a choral conductor that Mr. Fagge has come to the front. The Dulwich Choral Society (practically the outcome of a choir, which, under Mr. J. W. Lewis' conductorship, won the chief prize at the Nonconformist Choir Union Festival at the Crystal Palace several years in succession) was founded about twelve years ago. A short time after Mr. Lewis resigned as conductor, the Society sought Mr. Fagge, and in 1900 he was definitely appointed conductor. From the formation of the Society excellent work has been done, and the concerts at the Crystal Palace have been very successful. At the present moment the chorus numbers 260 voices, with an orchestra of fifty-two amateurs, professional help being engaged for the concerts. The works to be performed during the coming season are *Faust* (Gounod), *Caractacus* (Elgar), *Athalie* (Mendelssohn), *Byron* (Holbrooke),

Carmen (Bizet), and *The Messiah* (Handel), Prout's Edition—an interesting and attractive selection. The Society was never more prosperous and efficient than it is now.

Some six years ago, Mr. Fagge was asked to provide a choir to sing certain music at the Queen's Hall, and with his Dulwich choir he made a decided hit. The Press were unanimous in praise, one leading critic saying that he had no idea such choral singing could be heard in or near London. This led to the putting into operation of Mr. Fagge's long-cherished idea of founding a society for the purpose of rendering new works of undoubted merit, or old and neglected works. Societies already existed for performing well-known oratorios; but they fought shy of new works, which generally mean financial loss. Mr. Fagge and his friends, however, felt there was an opening for a choral body to give novelties, and that in the long run the public would sufficiently support such a scheme. The result was that the London Choral Society was formed. There is no connection whatever between the two societies, there being scarce six members in common. Two preliminary concerts were given of well-known works to find out what the capabilities of the choir really were. The result to Mr. Fagge was satisfactory, and it was determined to go ahead. Latterly the Society has received nothing but praise and commendation for its spirit and enterprise. Four seasons have gone, and though the guarantors have been called upon each season to make up a deficiency, the belief in the possibilities of the Society, and the energy and earnestness of Mr. Fagge and his co-workers, are as strong as ever. During the coming season the following works will be given: *Faust* (Berlioz), *Hiawatha* (Coleridge-Taylor), *Pompeii* (Hollander), *The Beatitudes* (Maryon), *Fra Francesco* (H. Waller), *The Bells* (Joseph Holbrooke), *Omar Khayyám* (Bantock), *Dream of Gerontius* (Elgar). Mr. Fagge claims the honour of having given the first concert performance in London of the last-named work.

The London Choral Society consists of 270 voices, and the orchestra (which is entirely professional, and includes many of the London Symphony players) of 85 members. Mr. Fagge is most particular in the selection of his chorus. Out of 900 applications he accepted 100 only. He tests every candidate. First he finds out the compass of the voice; then he gives a recitative and a fugue to test the reading power. But it is understood that any member may be called upon at any time to have his or her voice tried. All inefficient or lazy singers are politely requested to resign. When it is known that singers from Bournemouth, Ipswich, and Thrapston are in the chorus, and attend the weekly practices, it will be understood that there is enthusiasm in the work of the Society.

A correspondent sends me the following account of a rehearsal:—

An evening at Mr. Fagge's rehearsal of the London Choral Society is an education in the art of conducting, and an excellent example in getting the best out of the singers.

Crisp and bright throughout the whole of a long evening while Berlioz's *Faust* was under rehearsal, Mr. Fagge was wonderfully alert, detecting very quickly any weak spots, and ever ready to help over the difficulty. Genial in his bearing, the conductor seemed an adept at getting the work to slip along, and a ready response was always made by the singers whenever they were asked for special effort or special attention to a particular passage.

Mr. Fagge's phraseology was interesting in its terseness, the points always keen, and seen (or felt) by the singers without loss of time, the desired result being obtained quickly and effectively. Wishing to get a strict observance of a semi-quaver rest, the place on the score was specified and the point was emphasised by saying, "Sing your notes and then get out." The "get out" had the desired effect. After a reading accounted colourless, "Nothing in that," said the conductor, and forthwith some helpful hints were given for next time. Some amusement (and some little doubt) came after this dubious utterance, following a rendering of a chorus by the men: "I thought you thought you knew it"; and then, after a pause, "You think I think you don't know it. Next number, please!"

In one of the choruses the ladies sang evenly where there should have been an expression of horror. "Please *shriek!*" said the conductor. "One shriek—one evening." When a chorus was

done really well, as far as a listener could judge, the comment was, "Make it four times as good; it must be overwhelming." The chorus "Christ is Risen" was lacking in fire. "Think of the glory of the theme," said Mr. Fagge, and better results were at once apparent.

Small slips in enunciation were pounced on, and one unfortunate man who sang a natural when it should have been a flat was unmistakably told that he was "spoiling the piece." He found the flat. On a bad "attack" the expressive word-picture was "slopping about at starting." Good attack is everything, and the picturesque phrase cured the trouble in that place.

Mr. Fagge's firm beat was a great assistance to the chorus, and his knowledge of the score seemed perfect. The "notices" revealed the music-master as a man of resource, and his little speech on extending the influence of the choir was in good taste and likely to meet with a good response, one would imagine.

The Directors, with Geo. Kitchen, Esq., as chairman, are heart and soul in promoting the success of the Society. Such an enterprising society, with such a high aim, deserves to succeed.

Mr. Fagge does much "coaching," and many professional vocalists go to him for lessons, especially in Elgar's music, of which he has made a special study.

He is fond of quiet, and nothing pleases him more than a quiet evening at home, shut in, as he is there, from the outside world, away from the "sturm und drang" of professional life.

BROAD NIB.

Notes from the Leeds Festival.

THE CHORUS.

"Some of us—all of us, mayhap—pronounced it (the tone-quality of the chorus) very good, well balanced, and as powerful as Yorkshire voices usually are. It was satisfactory to be assured on these points at the outset, seeing that the Leeds chorus has not preserved a uniform excellence since the festival of 1874. At the present moment it is hard, and may be risky, to make comparisons between part and part, but I am safe in saying that the basses are once more exceedingly fine and more in a solid phalanx, before which all manner of doubt, and even resolute detraction, seek safety in flight. There is much of real tenor quality in the ranks on the opposite peak of the orchestra. The contraltos well assert themselves, being given a keen edge by an infusion of the male voice, while the sopranos, if not equal to the deep-chested women of the first festival, are bright, ready, and keen on their work."—*Daily Telegraph*.

SIR CHARLES STANFORD'S "STABAT MATER."

"It is rather difficult to convey an accurate idea of the character of the music and the impression it made on me without either praising it too much or making so many modifications of that praise that the reader will obtain no clear idea of the work. The truth is that although one must praise the novel combination of orchestra, solo quartet, and chorus, as well as the lofty thought and workmanship of

the composition, and even, one may say, its poetic feeling, still the composer fails to clutch at the heart of the listener or grip his imagination. Sir Charles Stanford has never succeeded in evolving a style of his own. At one time in his career it was Wagner, then Brahms, then Verdi, who influenced the manner of his utterance, and often of his very moods. Now it is a combination of these three and of more recent composers. Never can you hear the real Stanford, and consequently, even lofty music such as this 'Stabat Mater' seems something outside oneself and unsympathetic. Still one can at least say of the new work that it represents Stanford in his most interesting manner, and is a worthy example of British composition."—E. A. BAUGHAN, in the *Daily News*.

"It will be inferred that the reproachful epithets of 'dry' and 'academic,' which have not infrequently been applied to the music of Sir C. V. Stanford by the more modern spirits, can with no sort of justice be used of his 'Stabat Mater.' It is vivid, glowing, picturesque, and undeniably effective, though the inspiration may not be, perhaps, of the highest type. The performance was very nearly without reproach."—*The Tribune*.

"INTIMATIONS OF IMMORTALITY" (SOMERVELL).

"Dr. Somervell has set Wordsworth's ode on the 'Intimations of Immortality' for baritone solo, chorus, and orchestra. It is a disappointing compo-

sition. The composer's well-known lyrical gifts have been sadly hampered in dealing with the extended form necessary for due treatment of the text. There are many expressive melodies, but the promise of powerful climax is being continually unfulfilled. The lighter parts have an agreeable gaiety, but in profounder moments the music fails to impress."—*Daily News*.

"DAREST THOU, O SOUL"
(VAUGHAN WILLIAMS).

"Mr. Vaughan Williams's setting of Whitman's poem, 'Darest Thou, O Soul,' is indeed a remarkable first choral work. The composer has shown an equal gift of writing original and charming melody, allied with great power of dealing successfully with large choral and orchestral masses. The music grows steadily in intensity from the beginning, working up to a climax of strength and distinction."—*Daily News*.

"SEA WANDERERS" (GRANVILLE BANTOCK).

"Mr. Granville Bantock's new work, 'Sea Wanderers,' is a setting of some words written by his wife, which express the idea that humanity is like ships upon the open sea, sailing onward from shore to shore. Some vivid music is here expressed in the composer's well-known style, marked by its complexity and elaboration. Mr. Bantock has written a very interesting work. Its boldness of harmony, freedom in rhythm, and picturesque orchestration make it that, if its emotional appeal is not very great."—*Daily News*.

"THE KINGDOM" (ELGAR).

"The magnificent tone of all sections of the choir could be appreciated to the full in the many passages of this oratorio where the different voices sing in unison by themselves, and in the imposing

ensemble, such as 'First-fruits of His creatures' and 'O, ye priests,' the effect was truly moving. As for the soloists, Miss Perceval Allen and Mme. Kirkby Lunn sang every note as if they were penetrated through and through with the emotion of the sacred text, and Mr. Ben Davies sang, as he has done throughout the festival, with fine art. The baritone parts in Sir E. Elgar's oratorio have come to be closely associated with Mr. Ffrangcon-Davies, and he delivered his music with all the robustness and interpretative power for which he is justly famed. The composer conducted, and succeeded in getting the band to give of their best."—*The Tribune*.

"REQUIEM" (MOZART).

"A grand performance was expected and given, more especially of the choral numbers. These great-voiced Leeds choristers know their 'Requiem' and revel in it, as they do in all music composed by men who know how to write for voices. By others they do their duty, but, I fancy, without enthusiasm. We used to have adequate renderings of the work in the days of the Sacred Harmonic Society and Exeter Hall. Since then, another generation has arisen, and the music would now be considered by ordinary concert-goers as something of a novelty in Central London."—*Daily Telegraph*.

MASS IN B MINOR (BACH).

"The Town Hall was filled with the majestic presence of Bach, as represented by his great Mass (so-called) in B minor. This is always a special occasion with music-lovers in Leeds. The memory of past performances pleads for it; the chorus and their friends see in it an opportunity for the highest manifestation of choral power. The performance made a deep impression, and the dullest soul must have risen to ecstasy as the glories of the 'Sanctus' were revealed in all their splendour."—*Daily Telegraph*.

Nonconformist Choir Union.

NINETEENTH ANNUAL MEETING.

THE Nineteenth Annual Meeting of the Nonconformist Choir Union was held at the Tonic Sol-fa College, Finsbury Square, on October 22nd. Although not attended by large numbers, it was, as usual, marked by an enthusiastic interest on the part of those present, which largely supplied whatever was lacking in the presence of a crowded audience. The President of the Union, Mr. E. Minshall, was in the chair, supported by the Vice-Presidents, Messrs. T. R. Croger, Fountain Meen, and A. L. Cowley.

The Secretary, Mr. Arthur Berridge (now happily recovered from his serious illness), read the Report, which recorded progress in every direction. The increase in the number of singers, which is gradually approaching the figure which marks the limit of the seating capacity of the huge Handel Orchestra, was a specially welcome piece of news, and was very heartily received by those present.

THE NINETEENTH ANNUAL REPORT OF THE EXECUTIVE COMMITTEE OF THE NONCONFORMIST CHOIR UNION.

The Executive Committee have very much pleasure in stating that the nineteenth year of the Union's work has been highly successful, and in re-

porting further progress and prosperity in the affairs of the Nonconformist Choir Union.

The early preparations for the 1907 Festival were again somewhat discounted by the action of the Directors of the Crystal Palace in withdrawing from the Committee the day (June 15th) which in a correspondence between the Manager and the Secretary, extending over a period of some four months had been repeatedly mentioned as the date of the N.C.U. Festival. In his letter intimating this change the Crystal Palace Manager suggested the 22nd of June for the Committee's acceptance, as the Crystal Palace Company had decided to hold their own Summer Festival on the 15th. The Committee, having ordered 6,000 books of music, realised that delay might jeopardise the possibility of holding a Festival at all, and therefore authorised the Secretary to accept the amended date.

The alteration led to a slight delay in the issue of the Book of Music. The printer was notified immediately to hold over the work and await instructions before proceeding further, so that the correct date of the Festival should appear on the covers, and in the letterpress of the books.

The Committee have met for business five times since the last Annual Meeting. The first meeting

was held on the 9th of October, when it was resolved to accept for the contents of the 1907 Festival Book the six sacred and five secular pieces selected by the Music Sub-Committee. The selection had been made from some eighty-five anthems, choruses and part songs which had been submitted by members of the Executive Committee for that purpose. It was further determined to order from the publisher 6,000 copies (5,000 Staff Notation, and 1,000 Sol-fa) to be delivered on the 15th of January, 1907. The regulations for the Choral Competitions were slightly amended this year; the clause offering a second prize of three guineas in case nine choirs competed in either class being replaced by one offering a certificate to the choir taking second place in either class, if six or more choirs actually competed.

In response to nearly 5,000 circular invitations sent out to the choirmasters of Free Churches, applications for affiliation were received from 181 choirs and choir unions, an increase of eight over the numbers for 1906. In the London area 102 choirs affiliated, as against 94 in the previous year; the provincial choirs numbered 73, and in addition there were six choir unions.

Twenty-five district rehearsals were held, nineteen in London and six in the provinces, in addition to the final rehearsal at the City Temple. An accurate record was kept of the attendances, and it was estimated that a total of nearly 3,000 singers attended these rehearsals, while considerably over 2,000 attended the final rehearsal at the City Temple. The best attended London District rehearsals were those at Peckham, Lewisham, Bexley Heath, and Bloomsbury. Mr. Minshall was assisted in the work of directing these rehearsals by Messrs. Frank Idle, Turney, and Berridge. Mr. Fredk. Meen assisted Mr. Fountain Meen very materially by taking his place as accompanist on many occasions.

The great event of the year was the Nineteenth Annual Festival, held at the Crystal Palace on the 22nd of June. The day was fair, an important asset in view of the sale of visitors' tickets. The proceedings began at 11.30 in the morning with the Choral Competitions, the management of which the Committee placed in the hands of Mr. Charles Rowley. There were nine entries, four in Class A (choirs of from twenty-five to forty voices) and five in Class B (choirs of from sixteen to twenty-five voices). In the large choir section, Ebenezer Methodist New Connexion Church Choir, Barnsley, conducted by Mr. John E. Ward, won the Challenge Shield given by Mrs. Minshall, a silver-mounted bâton given to the conductor by Mr. Berridge, a cheque for five guineas, and a framed photograph of the combined choirs on the Handel Orchestra inscribed as a certificate. In the small choirs section, the prizes consisting of five guineas, a bâton for the conductor given by Mr. Berridge, and a framed photograph inscribed as a certificate, were won by the Biggleswade Baptist Church Choir, under the direction of Miss Annie Saunders. The adjudicator was Mr. F. Cunningham Woods, M.A., Mus.Bac. Oxon., F.R.C.O., who at the conclusion of the contest summed up the various styles of singing, praising the good work of the winners, and encouraging the unsuccessful choirs with words of wisdom.

The best thanks of the Committee are again given to Mrs. Minshall for the gift of the Challenge Shield, and to Mr. Berridge for the bâtons for presentation to the conductors.

At 3.30 in the afternoon, Mr. J. A. Meale, F.R.C.O., director of music at Queen's Hall Wes-

leyan Mission, Hull, kindly gave an excellent recital of high-class music on the grand organ in the Centre Transept.

The massed choirs, conducted by Mr. Minshall on the Handel Orchestra, at four o'clock, numbered 3,379 singers, 352 more than last year. This was certainly one of the largest choruses gathered in the history of the Union, and the standard of singing—to quote the London daily Press—was "remarkably excellent." The seating of this large choir was admirably arranged under the direction of Mr. F. W. Ainger. The Committee engaged the services of the Crystal Palace Military Band to contribute two selections, and to play additional accompaniments with the organ in some choral numbers.

Madame Edith Hands contributed three artistically rendered vocal solos, which, with Mr. Fountain Meen's organ solo, afforded agreeable variety to the choral numbers. Madame Hands again graced the occasion by presenting the prizes to the winning choirs in the competitions.

Unhappily a gloom was cast over the day's proceedings owing to the fact that Mr. Berridge, the esteemed Secretary, was suddenly seized with illness three days before, and had to undergo a serious operation while the concert was proceeding. Fortunately all went well, and in a few weeks' time Mr. Berridge was able to resume his usual work. To Messrs. Croger and Bryant, who stepped in at very short notice, and carried out the secretarial work, many thanks are due.

The Committee take this opportunity to express their thanks to the local choir secretaries and church officers for responding so heartily to their request for the use of lecture halls for the district rehearsals, and for obtaining advance notices of the Festival in the local Press and in church magazines. The publicity thus given has helped to popularise the event, as our takings from the sale of visitors' tickets attest. Doubtless there were many notices given which escaped the attention of the Committee, but they desire to acknowledge the services rendered in this respect by the *Christian World*, the *Musical Journal*, the *Christian Commonwealth*, the *Stoke Newington Recorder*, the *Kensington News*, the *Bayswater Chronicle*, *Norwood News and Dulwich Advertiser*, the *Queen's Park Messenger*, the *West London Central Church Magazine*, the *Walworth Road Baptist Magazine*, the *Dulwich Congregational Magazine*, and the *Junction Road Church Magazine*.

The result of the visitors' tickets department is a subject of special gratification, as the receipts this year exceeded by a large amount the takings of any previous year in the records of the Union. The committee desire again to record their appreciation of Mr. Bryant's efforts in this department, under whose superintendence the sales of visitors' tickets have steadily increased until this year the receipts amounted to the record sum of £81 15s. 5d.

The committee are glad to report that Mr. Fountain Meen acceded to their request to continue as festival organist for the year, and they are very grateful to him for the services thus rendered.

It is gratifying to the committee to receive through the secretary, year by year, many letters from choirmasters in London and the provinces appreciative of the stimulus to good work engendered or inspired locally by the fact of joining in the Union's Festival. A North London choirmaster writes this year:—

"I have felt the benefit of the choir joining the Union. It has tended to unite and solidify

them as a choir, and will, I believe, be a lasting benefit to them in that respect. My choir now wish to enter the competition."

A provincial choir secretary writes:—

"I should like to say that I consider the committee who manage the Union are to be congratulated on their success. I am only sorry that our choir is not able to take part every year, but our choir funds will not allow us to go to so large an expense for an outing every year. . . Please convey to Mr. Minshall and the committee our thanks for enabling us to have such a good outing and such a musical treat."

The balance-sheet was presented by the treasurer, Mr. Fountain Meen, who had the felicity of announcing that the balance in hand at the commencement of the year had been materially increased.

happy and useful years. Mr. Minshall, in noting that the next Festival was the twentieth of the series, hoped there would be increased effort in all directions so that the occasion may be even more successful than the last. He would much like to see the orchestra crowded, and overcrowded if possible, and to know by such evident signs that the Union was reaching a wider circle than ever before.

Mr. C. W. Harris (Barnet Congregational Church Choir), in seconding the adoption of the report and balance-sheet, spoke of the good work accomplished by the Union in raising enthusiasm in the ranks of choir members, and of the good results which he had met with in his own centre. His choir, which had entered for the choral competition, were keen on going in again, although they were not successful in obtaining an award. He suggested a slight redistribution of the prizes so that the second choir on the judge's list might have a substantial token of their place in the competition. The suggestion met

NONCONFORMIST CHOIR UNION.

TREASURER'S CASH ACCOUNT, 1906-7.

	£	s.	d.
To Balance at Bank	35	18	11
" Books sold	334	0	7
" Entrance Fees for Competitions ..	2	5	0
" Personal Members Subscriptions ..	2	15	0
" Photographs	3	0	0
" Railway and Seat Tickets	84	10	5

£462 9 11

	£	s.	d.
By Hire of Halls, Hotel and Travelling Expenses	21	19	1
" Choral Festival Committee	1	1	0
" Postages, Carriage and Telegrams ..	28	13	11
" Band and Vocalist	8	13	6
" Gratuities	1	16	9
" Printing and Stationery	35	10	8
" Purchase of Music	1	0	4
" Music Books	184	17	2
" Railway and Seat Tickets	73	14	3
" Clerical Assistance	31	10	0
" Competitions and Prizes	13	13	0
" Photographs	3	5	6
" Cheque Book	0	4	0
" Badges	0	9	6
" Balance at Bank	56	1	3

£462 9 11

We have examined this Account with the Books, Pass Book and Vouchers, and find it correct.

Oct. 16th, 1907.

WM. DEAN, F.C.I.S. } Auditors.
ERNEST S. DARKE }

The formal adoption of the report and of the balance-sheet was moved by Mr. E. Minshall, who took occasion, in so doing, to heartily congratulate the Union on the very satisfactory features of the records presented. The addition of over 350 singers to the total of the previous year was especially encouraging. The presence of such large numbers was, he felt sure, evidence of a large amount of self-sacrifice on the part of many of the singers, especially of those who came from a distance. Speaking from the standpoint of the conductor's desk, Mr. Minshall said the appearance of the orchestra carried him back to the palmy days of the Union, before the railways robbed the organisation of much provincial support. Thanks were due to Mr. W. E. Bryant, who with his son had done so much to increase the sale of visitors' tickets, thereby adding very considerably to the funds of the Union. The state of the balance-sheet and the optimistic report spoke of prospects which were never brighter, and in congratulating Mr. Berridge upon his recovery, the speaker hoped that both the Union and its secretary had before them many

with a considerable amount of support, and it is more than likely that the conditions of the next contest may be modified accordingly.

Mr. T. R. Croger, in his usual genial fashion, thought it ought to be said that the personal references in the report affecting the secretary were not written by the secretary himself. Mr. Minshall was quite sure that their inclusion was the correct thing, a statement which was very heartily applauded.

The scrutineers for the ballot papers for the election of the executive committee was presented by Mr. F. W. Ainger, who had been associated with Mr. J. H. Stevenson in the task of examining the papers. Mr. Ainger was glad to be able to report an increase in the interest displayed in the election—a larger number of papers having been sent in than in any previous year. The result was as follows, the gentlemen named being elected to form the Executive Committee for the ensuing year:—Messrs. F. W. Ainger, W. E. Bryant, E. A. Collins, C. A. Cramp, A. H. Death, W. Dean, W. E. Ford, W. T. Freer, F. Idle, A.R.A.M., J. A.

Langford, A. J. Lane, W. H. Lewis, H. McLellan, A. R. Poulter, C. Rowley, C. E. Smith, A. Tucker, S. W. Tucker, H. J. Turner, F. S. Turney.

Some correspondence from Mr. Dafforne (secretary of the Vineyard Congregational Choir, Richmond) relating to the choral competitions was read. The writer, on behalf of his own and some others of the competing choirs, suggested that on future occasions more than one adjudicator was desirable. The subsequent speakers, who constituted a fairly representative number of choirmasters, including some past and possible future contestants, tended rather in the direction of retaining the services of one judge as being sufficient to meet the case of a comparatively small competition. The services of three front-rank adjudicators was a matter of some considerable expense, which was hardly warranted, and it was noted also that the presence of a larger number of judges did not always secure the unanimous support of the defeated candidates.

No other suggestions being forthcoming as to

improved methods of conducting the affairs of the Union, the meeting terminated with a good outlook for the general welfare of the Union, which, in its excellent work of improving the worship-music of the Free Churches, deserves all the support which it is possible to render alike from ministers, choirmasters, and of individual members.

A meeting of the new committee was held at the close of the annual meeting, when arrangements for next year's Festival were considered. It was decided to organise an orchestra with Mr. Frank Idle, A.R.A.M., in charge. Mr. Fountain Meen was elected organist and Mr. E. Minshall conductor, who intimated that as next year he would complete twenty years' service, he had quite made up his mind to retire from the conductor's desk after the 1908 Festival. The actual date of next year's Festival is not yet fixed. The committee are anxious that it should beat all records, and they trust that all choirs that have at any time belonged to the Union will make a point of taking part.

Echoes from the Churches.

Anthems or Part Songs from our Publisher's Catalogue to the value of Five Shillings (marked price), will be sent every month to the writer of the best paragraph under this heading, the winner to make his or her own selection. Paragraphs should be sent direct to the Editor by the 17th of the month. The prize this month is awarded to Mr. J. W. Batley.

METROPOLITAN.

CHISWICK.—Harvest festival services were held at Fraser Street Mission Hall on Sunday, October 13th, and on Monday a special performance of Root's cantata, "The Haymakers," was given by the choir under the direction of Mr. W. G. W. Barnard. The soloists were Miss Smith, Mrs. Evans and Messrs. Harrison, Taylor and Evans. The whole work suffered from want of better accompaniment. The voices got no support from the poor piano and harmonium. A good grand piano would have made the music go better.

CLAPHAM JUNCTION.—At Providence Baptist Chapel, Meyrick Road, S.W., successful harvest festival services were held on Sunday, September 22nd, and Tuesday, September 24th. The choir, which includes many young members, rendered special music very creditably, under the direction of the choirmaster, Mr. Mordaunt W. Keeble. The choir deserve special praise for the close attention paid to "attack." The anthems were as follow:—"Ye Shall Dwell in the Land" (Stainer), "Angel Voices Ever Singing" (E. V. Hall), the soprano solo being excellently sustained by Miss Lydia Jordan, and "Praise the Lord, O Jerusalem" (E. V. Hall), the solo in which was beautifully sung by Miss Agnes Stapleton, whilst the bass recitative was well declaimed by Mr. J. Davis. Mr. Albert Clewly efficiently presided at the organ.

GOSPEL OAK.—We note that a Choral Society has been formed, of which Miss K. Cholditch Smith, A.R.C.O., organist of the Congregational Church, is conductor. "Judas Maccabæus" (Handel) and "Hiawatha" (Coleridge-Taylor) are the works to be performed this season.

POPLAR, E.—On Sunday, October 13th, harvest thanksgiving services were held at Trinity Congregational Church. At the morning service Psalm cxlviii. was sung to Booth in E flat. The Te Deum was Smart in F, and the anthem "And Thou shalt observe" (Bayliss). The evening service was accompanied by an orchestra, the band also playing the Introduction and Allegretto from the "Hymn

of Praise" Symphony and "March Solonelle" (Gounod). The anthem was "All men," from the "Hymn of Praise." The solo "With verdure clad" ("Creation") was sung by Miss Ethel Saul. The services were, as usual, under the direction of Mr. Arthur Bayliss, A.R.C.M.

WESTBOURNE GROVE.—A special harvest concert was given on Monday evening, October 7th, at the West London Central Church. The choir, under the direction of Mr. Berridge, rendered some special anthems, including Booth's "The Lord is my Strength" and Haydn's "The Heavens are telling," Miss Andrews and Messrs. Angel and Pearman singing the trio. Miss Hettie Stammer sang "With verdure clad," Miss Grace Doncaster sang Mr. Berridge's "Harvest Song of Thanksgiving." Mr. Frederick Meen presided at the organ and Mr. Archie Huxley at the piano. A series of free concerts has been organised at the West London Central Church, Westbourne Grove, by Mr. Arthur Berridge. They opened on Saturday, the 12th ult., with a concert by the band of H.M. Grenadier Guards and Madame Edith Hands. Some of the best singers in London will take part, and the bands of the Hon. Artillery Company and Royal Fusiliers are engaged to play before the end of the year.

PROVINCIAL.

ASHTON-UNDER-LYNE.—At the Albion Congregational Church (Dr. T. Keighley organist) a choir service was held on September 29th, at which Elgar's fine work, "The Apostles," was given. The voluntaries were also by the same composer.

BISHOP STORTFORD.—An organ, costing £300, is being erected in the Baptist Church.

BROMLEY, KENT.—At the harvest festival held at Trinity Presbyterian Church on the 9th of October, Adams' "A Song of Thanksgiving" was given by an augmented choir. The soloists were the Misses Eva Hardy and Christine Fink, Messrs. George Day and W. Whyte. Especially well sung were the contralto solo, "O, love the Lord your God," by Miss Fink, and the duet for soprano and tenor, by

Miss Hardy and Mr. Day. The choruses were efficiently rendered. Mr. T. H. Jarvis, organist of the church, conducted, and also played the piano accompaniments to the solos, in conjunction with Mr. W. Pamphilon, who ably presided at the organ.

CARDIFF.—Dr. A. L. Peace opened the new organ in Tabernacle Baptist Church.

DOVER.—Harvest festival services were held in the Congregational Church on Sunday, October 20th, when the pastor, Rev. F. P. Basden, preached very impressive and eloquent sermons both morning and evening. The church was very prettily decorated by friends under the direction of Mrs. Adkins. As is usual on these special occasions, the choir was at full strength, and, with Mr. C. E. Beaufoy at the organ, led the large congregations in the ever favourite harvest hymns. The Psalms sung were cxxxvi. to Hawes in E, and ciii. to Mornington in E flat, whilst the anthems were Barnby's "O Lord, how manifold" and Minshall's "Thou openest Thine hand." The latter anthem was particularly well rendered. Mr. F. D. Morford, the choir-master, was able to heartily congratulate and thank the members of the choir for their splendid services on this and other occasions recently, and also on the marked improvement generally in the standard of their singing.

EGHAM HILL.—Harvest thanksgiving services were held on September 29th in the Congregational Church. The Rev. E. Snashall preached morning and evening to crowded congregations. The pretty Gothic church was most beautifully decorated. A good full choir sang the following anthems: "A day in Thy courts" (Macfarran), "Send out Thy light" (Gounod), "Praise the Lord, O my soul" (R. Smart). Mr. S. Janes presided at the organ. Mr. B. Tice (choirmaster) invited the choir to a harvest supper, held on Monday evening, at which the choir sang the part-song "Excelsior" (Balfe) and "Fantasia on National Airs" (Berridge).

FOLKESTONE.—Harvest thanksgiving services were held in Tontine Street Congregational Church, on September 29th, when the church was nicely decorated. The musical service was very bright. The anthems, "O Lord, how manifold" (Barnby) and "Praise the Lord, O Jerusalem," were well rendered by the choir, under the direction of Mr. F. C. Lepper. Mrs. Longley was at the organ. Harvest festival services were held in Radnor Park Congregational Church on Sunday, October 13th, when excellent sermons were delivered by the Rev. Fleming Williams, of Stoke Newington. The morning anthem was "O Lord, how manifold" (Barnby), and in the evening "Thou openest Thine hand" (Minshall) was given. The choir, under Mr. W. F. Jupe, sang well. Mrs. Ostler was at the organ.

HOYLAKES.—At the Congregational Church a harvest thanksgiving service was held on Sunday evening, October 13th. Garrett's Harvest Cantata was well rendered by the choir. Mr. G. A. Jones, A.R.C.O., presided at the organ, and at the close of the service gave a short organ recital.

LIVERPOOL.—Root's popular cantata, "Under the Palms," has been given at the Protestant Reformers' Church, Netherfield Road, North Liverpool, by a choir of 100 voices, under the conductorship of Mr. Chas. H. Mason, organist and choir-master of the church. The principals were Miss B. Pickering (soprano), Miss M. Comfort (contralto), Mr. J. W. Greaves (tenor), and Mr. Owen Evans (bass). The accompaniments were rendered by Miss Flo. Owen (piano), Mr. W. R. Roberts

(cornet), and Mr. C. M. Jaggard (organ). The choruses, solos, etc., were capitally sung, and the audience were greatly pleased with the general performance of the work. The second portion of the programme was of a miscellaneous character. The chairman, Pastor George Wise, speaking prior to the concluding item, spoke in terms of warm appreciation of Mr. C. H. Mason's work at the Protestant Reformers' Church, and, judging from the manner in which the audience of twelve hundred people received his remarks, they, too, were of the same opinion.

LUDLOW.—The harvest thanksgiving services in the Wesleyan Church were held on Sunday, September 29th. The decorations were most tasteful. At the morning service Maunders' anthem, "Sing to the Lord of Harvest," was faultlessly sung by the choir, and the preacher was the Rev. W. H. Lockhart. The evening service was attended by a very large congregation. The anthem, "While the Earth Remaineth" (Maunder) was admirably sung. The Rev. W. H. Lockhart was again the preacher.

NEWPORT, MON.—The harvest thanksgiving services were held in Victoria Road Congregational Church on Sunday, October 13th, when special sermons were preached by the Rev. Hugh Towl, of Bristol. The church was effectively decorated with flowers, fruit, etc. At the morning service the anthem was "The eyes of all" (Elvey), and the solo "Entreat me, not to leave thee" (Gounod) was well rendered by Miss Dorothy Kenyvn, A.R.C.M. In the evening the choir rendered the harvest carol "Give thanks to the Lord" (Charles), and after the Benediction the "Hallelujah Chorus." Miss Elsie Maye Jones sang "Nearer my God to Thee" (Carey). There were large congregations at both services, and the singing was bright and hearty throughout. Mr. H. F. Nicholls, A.R.C.O., presided at the organ and also gave a recital on the Monday evening following, assisted by Mr. A. W. Bartholomew (violin) and Mr. J. L. Edwards (cornet). On this occasion the choir rendered the prize anthem "Eternal Light" (Nicholls), the solo being taken by Madame Gronow Fulton, and Miss Florence Richards sang "Abide with me" (Liddle).

OUTLANE, NR. HUDDERSFIELD.—The harvest festival in connection with the Wesleyan Chapel was held on Sunday, October 6th, when sermons were preached in the morning by Mr. J. Bates, of Milnsbridge, and in the evening by Mr. J. A. Crosland, of Outlane. Maunders' anthems, "Sing to the Lord of Harvest" and "Praise the Lord, O Jerusalem," were rendered by the choir, at the morning and evening services respectively, accompanied on the organ by Mr. J. W. Batley. In the afternoon a musical service was given by the Crosland Moor Wesleyan Choir, under the able conductorship of Mr. R. H. Dyson, with J. W. Brearley as organist. The following anthems were well rendered:—"Send out Thy light" (Gounod), "The radiant morn" (Woodward), "Lead, kindly light" (Dudley Buck), "By Babylon's wave" (Gounod), "Sun of my soul" (Turner), "Abide with me" (Pryce). The reputation so long enjoyed by this choir was fully maintained at this service, the opinion being expressed on every hand that the service had been a rich treat. Solos, quartets, etc., were excellently sung by Miss L. Lees, Miss Thompson, Mr. G. Hutchinson, Mr. C. Lockwood, and Mr. J. W. Shaw.

REDHILL.—The harvest thanksgiving services in the Congregational Church were of a very success-

ful character. The music is always a prominent feature of the worship, and this occasion was no exception, while it partook of a character eminently appropriate to the occasion. Mr. E. Burritt Lane, Mus. Bac., F.T.C.L., efficiently presided at the organ, and at the morning service the anthems "Blessed be the name of the Lord" (Gadsby) and "Ye shall dwell in the land" (Stainer) were most effectively rendered by the choir. In the evening they gave Maunder's "Praise the Lord," and concluded with Dr. Vincent's stirring harvest cantata, "The Crowning of the Wheat." The solos were ably taken by Miss Dorothy Lane, Miss Hines, Mr. Cook, and Mr. Webber.

STONEHOUSE.—A new organ and organ chamber are being placed in Emma Place Congregational Church, at a cost of £400, half of which is given by Mr. Carnegie.

TORQUAY.—Harvest festival services were held at Belgrave Congregational Church, on Sunday, September 22nd. The choir, under the direction of Dr. Orlando A. Mansfield, gave effective renderings of Sir John Stainer's "Sing a Song of Praise," and Dr. Mansfield's new anthem, "Glory to the Lord of Harvest."—Sunday, October 6th, was the date of the harvest festival at Union Street Wesleyan Church, and due preparation had been made of a suitable musical programme, under the direction of the organist, Mr. E. W. Goss, A.R.C.O. Barnby's "O Lord, How Manifold" was the morning anthem, the voluntaries being Hollins' "Pastorale" and Guilman's "Allegro Symphonique." At the evening service, as usual, the organ was reinforced by the band of the church. The adagio and allegro movements from Haydn's Symphony in B Flat were very well rendered. At the conclusion of a somewhat shortened service, the following selection was given:—Anthem, "I Will Give Thanks" (Barnby); Andantino in B flat (Schubert); anthem, "Ye Shall Dwell in the Land" (Stainer); organ solo, "Fantasia on Sicilian Mariners' Hymn (Lux); chorus, "Great and Wonderful" (Spohr.) The celebration was continued on the following day, with a lecture by the Rev. W. Gregory Harris, preceded by a half-hour's organ recital, the *piece de resistance* of which was Rheinberger's Pastoral Sonata. The decorations were tastefully carried out, fittingly crowning a "record" success.—Miss Mabel Farrant, organist of the Torquay Bible Christian Church, has obtained the diploma of L.R.A.M. in pianoforte playing. Miss Farrant was entirely prepared for her exams. by Dr. Orlando A. Mansfield, organist and choirmaster of Belgrave Congregational Church, Torquay.

TRURO.—A tragic event took place at St. Mary's Wesleyan Church, on Sunday night, September 29th. Whilst the choir were singing the anthem, "What are these arrayed in white robes?" Mr. A. B. Coomb, the organist, was suddenly taken ill, and the choir finished the anthem alone. When taken to the vestry it was found that he was dead. Rev. G. C. Mayes, who was the preacher, closed the service at once with an appropriate prayer. Mr. Coomb was a much-respected local preacher and class leader, a former headmaster of the Truro Wesleyan Day School, and latterly secretary of the Cornwall C.C. Education Committee.

WEALDSTONE.—On September 29th and 30th the harvest festival services were held in the Baptist Church, the singing throughout being of an exceptionally hearty nature. Special anthems were

sung by the choir: "O God, who is like unto Thee?" (Myles B. Foster) and "While the earth remaineth" (Maunder). An organ recital by Mrs. Tooze preceded the evening service, and later on Miss Mary Fuchs sang "With verdure clad" ("Creation") in her usual finished style, and at the close of the service the choir gave a fine rendering of "The heavens are telling" ("Creation"). On Monday evening a sacred concert was given, the first part being miscellaneous items by members of the choir, including the anthems "Ye shall go out with joy" (Barnby) and "Break forth into joy" (King). The second part consisted of Gaul's "Ruth," the soloists being (Ruth) Miss Mary Fuchs, (Naomi) Mrs. Powell, (Orpah) Miss Minna Fuchs, (Boaz) Mr. Alf. Williams. A splendid rendering of this work was given, the choruses being sung with great precision and expression. The solo work could not have been in better hands, each of the singers doing admirably. Great credit is due to Mrs. Tooze, the organist, for the able and sympathetic manner in which she accompanied. Mr. Hebblewhite, the choirmaster, conducted.

Obituary.

MR. CHARLES S. DAVIES.

We regret to record the death of Mr. Charles S. Davies, of Southport, a well-known and capable amateur musician in Lancashire. For many years he was choirmaster at Hope Chapel, Oldham (of which his father, the late Rev. R. M. Davies, was pastor for many years), where he brought his choir to a high state of efficiency. He was also a hard worker in connection with the Oldham Nonconformist Choir Union. About ten years ago Mr. Davies removed to Southport, and later undertook the duties of choirmaster at Birkdale Congregational Church in that town. His death was very sudden. His wife found him in a fit, and in a few hours he passed away.

Mr. Davies was a most modest and genial man, and everyone who came in contact with him could not fail to esteem him highly. He was closely connected with many of the public institutions of Lancashire, and was always ready to give a helping hand to any deserving cause. His death will be mourned by a large circle of friends.

To Correspondents.

A. H.—(1) Sevcick's Violin Method is published in nine parts, 1s. each, or three books at 3s. each, or complete, 8s. It can be obtained through any music-seller. (2) There is generally no limit of age in the conditions.

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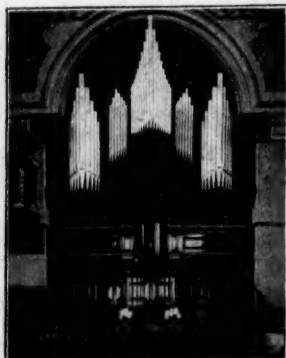
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